105 formerly they practiced empollamiento
[846] /5 cont./ /"breeding, hatching"/
[771] (couvade); they have a purely exorcistic, animistic system,
[325] and not a sacerdotal or theistic one; they make metal objects;
[505] they travel in canoes..., they grow and spin cotton and make
[248] complicated weavings with this fiber...; they press yucca with
[283] a basketwork press of characteristic design; they make numerous
[286] objects of a typical and fine basketwork."
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Chapter II

The Land Where the Pemón Indians Live

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10. The general area. 11. The main nucleus of the Gran Sabana. 12. Its location. 13. Climate. 14. Area. 15. Orography. 16. Hydrography. 17. The name Gran Sabana. 18. The name Alto /Upper/ Caroní. 19. The name Serranía de Guayana /Guiana Ridge/. 20. The wealth of this region. 21. The beauties of the same. 22. Caroní and Roroima. 23. Means of communication.

131 10. The tribes of the Pemón language live in the most
101 central part of Guiana in the region of Venezuela, which, /6/ orographically we may call Roroima Mountain (N., S., and W. of same) and hydrographically, Caroní River.

I believe it necessary to repeat that the borders of Indians, like those of birds, are not those designated by international treaties; and thus the Pemón Indians go beyond the borders of Venezuela and also extend into the Brazilian campos of the Branco River and into the forests of British Guiana.

11. There are a group of Pemón who live in Kamarata and Urimán (savannas); a few less live in the forests of the Tiriká, the Caroní, and the Paragua; but the main nucleus of this tribe is located on the Gran Sabana, hence we must

286 "III. Rigid materials that unite a fabric of flexible strands passed through holes in these.

Beads and analogous pierced pieces of all sorts of materials, animal, vegetable, and mineral. (Kamarakotos use glass beads and pierced seeds.) These are not often classed as textile materials, but there are many true textiles that cannot be made without them, in which they are an integral part of the weave which would unravel or collapse without them.

● 248 283 Of the twisted or spun fibers, cotton, the only one that they spin, properly speaking, is the most important to the Kamarakotos. It is extensively planted, both in the farm patches (conucos) and in small thickets around the houses. The latter may have sprung up originally from discarded seeds, but they are encouraged and used extensively and cotton will grow fairly well on the relatively barren sabanas. It ripens in the latter part of the dry season and when the pods split they are gathered, dried and bleached in the sun in a basketwork tray, and ginned and carded by hand. No comb or other device for carding is employed to supplement the fingers, but the cotton is slowly teased and worked out into a long roll, the thickness depending on the weight of the desired thread.

283 824 Of the fibers that are twisted, rather than spun, only two are important or appear to be truly native and regularly employed, one from a Bromelia and the other from the moriche palm, Mauritia. The leaves of the Bromelia, kurawai of the Kamarakotos, "curagua" in colloquial Venezuelan (a cognate word), are pulled through a loop to break them and expose the fibers which are then carefully drawn by hand, washed, and dried and bleached in a tray in the sun. The coarser but strong and lustrous Mauritia fibers are made from young leaves, split into segments and then broken by doubling and pulling in the fingers until the fiber bundles can be drawn. These are soaked well in water, cleaned and sometimes further split, and then dried and bleached.

[171] The fibers of the Agave and Fourcroya type, "cocuiza," "cocuy," "maguey," etc., so widely used in northern Venezuela, are not used by the Kamarakotos although one of the "modernists" suggests their introduction. Since they serve no other purpose than do the curagua and moriche fibers and are decidedly inferior to these, it is to be hoped that his plans will not work out.

285 824 Among untwisted textile materials, for baskets, mats, fish traps, etc., three are in general use: palm leaves, a small flexible vine, and the split cortex of a reed. Almost any palm leaves may be used occasionally, but the two regularly employed are moriche (Mauritia) leaves, kwai-yare, and seje (Oenocarpus) leaves, kunwada-yare. The palmate moriche leaves require splitting while the pinnate seje leaves do not, but in both cases the strips are not detached from the rib, which becomes part of the finished object.